ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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1954

ROUSSEL

BONNARD

VUILLARD

MARLBOROUGH

ROUSSEL
BONNARD
VUILLARD

5th May—12th June
1954

MARLBOROUGH
FINE ART LIMITED
17-18 OLD BOND STREET, LONDON, W.1

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M. and Mme. Jacques Salomon
The Rt. Hon. the Earl of Sandwich
M. René Varin, O.B.E.

They are especially grateful to Monsieur Jacques Roussel and to Monsieur and Madame Jacques Salomon (Mademoiselle Annette Roussel) for their unfailing interest, advice and generous co-operation. Their thanks are due also to Dr. Otto Mandl, to whose initiative and imagination the exhibition was originally due, and to Mr. John Russell for his Preface.

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PREFACE

by John Russell

THIS exhibition is the history of a threefold friendship. As at least two of the three people concerned were among the most reticent of recorded beings, we must turn, for a portrait of their early association, to a friend whose temperament was more expansive : Lugné-Poe, the director of the Théâtre de l'Oeuvre.

It was in 1890 that the pocket-handkerchief-sized studio at no. 28 rue Pigalle was first shared by Bonnard, Vuillard, Maurice Denis, and Lugné-Poe. Neither Bonnard nor Vuillard was in any sense a theorist ; but it was in this historic and lofty apartment that Maurice Denis composed his 'Définition du Néo-Traditionnisme,' which appeared in 'Art et Critique' for the 23rd and 30th of August, 1890. Denis was in his twentieth year. A brisk, bulky figure, with a satchel of sketches and papers under his arm, he cuts a less leisurely, less picturesque figure than his friends. Yet it is his solemn invocations of Spencer and Bain, his allusions to the purely decorative element, the sense of arabesque, in the sculptures at Vézelay, his dream of the 'prestigieux lointains de cobalt ou d'émeraude,' his defence of Puvis de Chavannes' hemicycle at the Sorbonne, his inspired eclecticism—it is this intoxicating jumble that set the spark to his time. When Denis compared the blue and orange in the background of 'La Gioconda' to 'the seduction of the violins in the overture to "Tannhäuser" ' he set his generation on fire. And when he wrote, in the famous opening sentences of that same Definition, that 'We must remember that a picture—before it becomes a war-horse, a naked woman, or some trivial story—is essentially a flat surface covered with colours that have been assembled in a certain order,' he made one of those remarks which can be turned this way and that and yet never lose their suggestive power.

'It was in this little studio,' Lugné-Poe wrote later, 'that the Nabis were born—those chaste prophets of painting who cut themselves, like a new branch, from the proud trunk : Signac, Seurat, and Pissarro.' And in his memoirs he sketches not merely the general character of their friendship, but the essential differences between them. Denis, for instance, was a natural mystic. But 'Edouard Vuillard, whose friendship, like that of Bonnard, I owe to Denis, was quite different. He was delicate by nature, and had none of that fanaticism which could be glimpsed beneath Denis' peaceable manner. In Vuillard's company one was at peace with the world. Nothing could be more harmonious than his life and his actions. He was unaffectedly good. His exquisite modesty caused him always to hide behind the merits of others . . .'

'Pierre Bonnard,' Lugné-Poe continued, 'was the humorist amongst us. His nonchalant gaiety and good humour overflowed into his paintings, whose decorative qualities had at that time a satirical flavour which they later lost. Look, for instance, at his champagne poster—and above all at the illustrations for Claude Terrasse's faintly dreary "Methode de Solfège Illustrée." These are a marvel of wit and a source of delight for all children.'

'Bonnard,' he went on, 'was not at all like either Denis or Vuillard ; yet all three of them entered upon life with a nobility of intention which, for me at least, was infinitely helpful. Bonnard, for instance—I no sooner call him to mind, with his searching imagination, his sense of fantasy in line and colour, and the grace and good humour which permeated his compositions,—no sooner did I think of him that my own imagination, too, was set on fire !'

It is to this theatrical connection that we owe not only Vuillard's sketches of the younger Coquelin, and the tantalising reports of the scenery which he and Bonnard made for the 'Théâtre de l'Oeuvre,' but also a general quickness and alertness of vision which come naturally to the enthusiast for the theatre. It is, of course, intolerable that we cannot now

see 'Rosmersholm' and 'Ubu Roi' with the scenery which these young artists designed ; we should be delighted if Manet's portrait of 'Faure as Hamlet' had its counterpart among Vuillard's early likenesses ; and perhaps few irrecoverable evenings are as precious as that on which Franc-Nohain's 'Vive la France' was acted by marionettes modelled by Bonnard, or 'Paphnutius,' with scenery by Vuillard, Roussel, and Ranson, was performed before a small audience which included Mallarmé, Valéry, and Debussy. But the theatrical period (if we may so call it) had its counterpart in the quite un-theatrical art of Bonnard and Vuillard. Of the theatre, in the vulgar sense of the word, there is nothing in their work ; but the nimbleness, the sense of the moment, the instinctive presentation—all these are, in a true sense, dramatic. Both Bonnard and Vuillard knew how to disengage these elements from the amiable trudge of everyday life. Bonnard could not set foot in a bathroom, nor Vuillard in a kitchen, without surprising them.

Lugné-Poe was an enthusiast. When his theatre was in danger; his painter friends hawked his programmes round Paris and gave their canvases for the cause. When they, in their turn, were in jeopardy—when they showed their pictures, for instance, at the exhibition of 'Impressionistes & Symbolistes' at Saint-Germain in 1891—Lugné-Poe was quick to defend them. Here, for instance, are a few lines from an article which he contributed on that occasion to 'Art et Critique.'

'The voice of a father was needed to calm the jovial astonishment of an ill-prepared and insensitive public. It may be too late for that voice to make itself heard. But no matter : there may still be some point in an analysis, however brief and esoteric, of the pictures now on show in the south tower of Saint-Germain. Even in Paris there are people who have shown a flicker of sympathy, and there are intelligent women who have been ready to admire : these lines, at any rate, are dedicated to those who have withheld their laughter.

To begin with, where intensity of colour is concerned, or where it is a matter of the systematic or pointillist combination of colours, I must refer the reader to the specialized treatises of Chevreuil, Helmoltz, Rood and Charles Henry. My immediate task is to remind him that there is such a thing as the Musée du Louvre, in which may be traced, from the Assyrians to our own time, the great tradition of decorative painting. All the great masters have their links with this tradition : the masters of Italy, the masters of Japan, and Delacroix and Manet, who were derided in their lifetime, just as the Symbolists are derided to-day. I should like to add that in the work of Michelangelo, and in the work of, let us say, Monsieur Vuillard, we find the same preoccupations, the same respect for what is dreamlike, the same disdain for vulgar naturalism, the same love of poetical synthesis . . .'

Not that it was really necessary, of course ; for the three friends were never in real danger of being misunderstood. Art criticism is a field in which second thoughts are supposed to be best. But there are certain historic exceptions : Baudelaire, Duranty, Silvestre, Fénéon—timely, eloquent, and awesomely correct, they suggest that contemporaries may after all be right : and right for ever.

This is nowhere more the case than with Bonnard, Vuillard, and Roussel. The first judgments of Thadée Natanson, in the Révue Blanche, of Gustave Geffroy in 'La Vie Artistique,' and of Albert Aurier in the 'Revue Encyclopédique' for 1892 need little revision to-day. Monsieur Georges Duthuit may try to attach Vuillard to 'the poets of decadence' ; Mr. Aldous Huxley may assert, in contradiction, that Vuillard was 'the painter of unforgettably splendid pictures of the Dharma-Body manifested in a bourgeois bedroom' ; but we have added nothing of final importance to the judgments of those who lived out the painters' lives with them.

This climate of comprehension is worth stressing, so sharply does it contrast with the struggles of the previous generation. Bonnard, Vuillard and Roussel were fortunate in their friends. They arrived, too, at that delectable moment in the history of art when

official patronage counted for nothing. Where Delacroix had eaten his heart out for half a lifetime because he could not get elected to the Institut, Bonnard, Vuillard and Roussel could not even be bothered to accept the Legion of Honour. And whereas to-day it is a painter's national duty to be written about, and lectured about, and cinematographed, and promenaded from one prestige exhibition to another, they were content to live, each one a Crusoe with his even-tempered Fridays, in privacy. They were fortunate, too, in their patrons, for they did not depend upon the petrified good taste which goes with inherited wealth. New money was theirs for the asking ; and with the Hessels and the Bernheims, as with the successful surgeons and the best-selling novelists, they found patrons whose nature was generous, expansive, and adaptable. Trusts and the Entail were no hindrance in these milieux, where the atmosphere derived in equal parts from the stock exchange, the sale-room, and the turf. (Hessel, for instance, would gamble not merely on horses and at the poker-table, but on the number of bearded men who would pass in the next quarter of an hour or the colour of the next omnibus.) Money is a great lubricant ; and for all that these three painters were notably unworldly in their tastes, I fancy that the relative smoothness of their evolution, the unhurried transitions of style and consistent plenitude of utterance, may be attributed in part to this environment. (They were also fortunate, of course, in being the first generation of modern painters to profit by the new elaboration of art-dealing. No longer did artists in their fifties have to build ephemeral *baraques* in which to show their pictures.)

To these material easements was added a rare degree of intellectual comfort. Roussel was widely read—more especially in Plutarch, Lucretius, Virgil and Theocritus. Bonnard had been an enthusiastic student of Latin and Greek, and his illustrations to La Fontaine (which exist only in the original copy, now in the collection of Monsieur A. Dunoyer de Segonzac) betray not merely his unvarying sense of *mise-en-page* but the most perceptive investigation of the text. And Vuillard was a friend of Mallarmé, and the embodiment, in his early panel-paintings, of Mallarmé's precept that 'to name an object is to do away with three quarters of the enjoyment which is derived from guessing little by little : to suggest it, to evoke it—that is what charms the imagination.'

The remarkable thing about both Bonnard and Vuillard is not, in fact, that they were warmed by the intellectual Gulf Stream of their time, but that they were so little influenced by it. They had, for instance, the tremendously indoor-quality of the 'poets of decadence,' but their claustrophilia was of quite a different kind. It is the healing quiet of the hearth that permeates Vuillard's close-hung, heavy-papered interiors ; and Bonnard, in handling the same subjects, retains all his gnat-like agility of wit and observation. These were, in fact, the least literary of painters. They were also very largely indifferent to what other painters would have wished them to do. None of them was a theorist. Their alliances were based on affection, and not upon kinship of intent. Maurice Denis could report quite solemnly that Sérusier had come back from a Bohemian convent with a mathematical formula for beauty that would make all European art obsolete ; neither Bonnard, nor Vuillard, nor Roussel, in the year 1897, was disposed to follow him. They were solitary by nature ; esoteric formulas and the manners of a secret society had no place in their lives. (Even the *tutoyer* was used only on the rarest occasions.)

It was only at the very beginning of their careers that, as painters, there was any real similarity between them. It would just be possible to mistake a Vuillard still-life of 1889 for a painting by Roussel of the same date. As between Bonnard and Vuillard, some three or four years later, there is also a considerable likeness—in the liberties of arabesque, the manhandling of the picture space, the Gauguinesque use of colour. But in general there is of course no real affinity, either of taste, or of aim, or of temperament, between these three devoted friends.

The careers of Bonnard and Vuillard will be familiar to most visitors to this exhibition. Roussel is in a different category altogether. He is, in fact, practically unknown in this country, and even in France he has by no means the prestige which he deserves.

There are many reasons for this neglect. He never chose to be marketed—preferring, in fact, to give his pictures away, rather than to sell them. Many of his larger works are inaccessible, or have been destroyed. The Winterthur Museum does not figure on the conventional Grand Tour. The enormous 'Pax Genitrix' in the Palais des Nations at Geneva has not escaped the ironical fate of that enormous building. The big curtain for the Théâtre des Champs Elysées lies rolled in the theatre's store-rooms. The decorations made for Madame Hessel at the Château des Clayes were destroyed, with the house itself, in 1944. Another fine set of panels, which once looked out on to the Avenue du Bois, were taken out and cut down to a more convenient size when their owner moved house.

A further obstacle to our sympathy is that Roussel chose to give nearly all his large-scale works a cast which, to many amateurs, seems curiously old-fashioned : that of traditional mythology. On this point the three friends were very sharply divided. Bacchus and Silenus have no place in Vuillard's work, where the deities are those of everyday and even the nude is a rarity. Bonnard did of course illustrate 'Daphnis & Chloe,' and there was a moment in 1910 when fauns and satyrs formed a part of his repertory, but in general he, too, created his own myths, and it is the psychology of his own time that informs, and lightens, his views of bathroom, dining-room, kailyard and bed.

Roussel differed, too, from his friends in that he preferred not to explore the full range of activities that led Bonnard, for instance, to complete a bronze centre-piece for a dining-room table, and Vuillard to compose an advertisement for 'BECANE—the tonic with a meat base that *builds you up*.' Roussel was a painter-decorator and nothing else. Throughout his long life he was obsessed by two or three quite simple pictorial motifs. Figures in landscape were his real subject. He also excelled, it is true, as a figure draughtsman, and his pastels of named scenes have a freedom, a smoky assurance, and a power of muscular definition which are all too rare in that suave medium. But it is the idylls that come closest to Roussel's heart. For these he used the brush-covered foothills and coppices of the outer Parisian suburbs, or less commonly a variant of the Mediterranean seaboard, with a royal-blue sea and earth the colour of a new-minted penny. The handling of these landscapes is marked more by an astonishing refulgence of colour than by any re-adjustment of the accepted facts of country life ; it is a lost Eden which blazes out at us, for instance, in the 'Repos de Diane.' For the figures which invade these unblemished *banlieues*, Roussel had, as it seems to me, two distinct methods. In many of his smaller panels the figures are reduced to a voluptuous arabesque : they are evocative stains, rather than classical *anatomies*. (This power of generalization is also said to have been one of the marks of Roussel's conversation.) Here, too, he diverges from Bonnard and Roussel, in whose work every human figure is a portrait—and a portrait which can be dated within five years by some finesse of detail. But Roussel was also a master of the particular. His figure drawings, for instance, have that imperious sensuality which betokens direct contact between the draughtsman and his sitter ; and in many of his paintings and decorations the generalized evocations of nymphs and fauns give place to what are clearly recognizable portraits : and what was unlocated in either time or space becomes a sturdy young woman reclining in 1925 among the illimitable parklands of the Ile-de-France.

Roussel himself was a man of extraordinary personal distinction. He was never a Parisian by habit, and when his friends wished to see him, they sought him out in the belvedere-studio at l'Etang-la-Ville. Every account of such a visit is bathed in the afterglow of a memorable experience ; and we ourselves, who will never have that experience, can none the less sense, in the pictures which are here shown for the first time in England, some part of the radiant welcome which was accorded by Roussel to his visitors.

VUILLARD, BONNARD, ROUSSEL

by Gustave Geffroy

29TH OCTOBER, 1893.

M. EDOUARD VUILLARD is a painter whose understanding gives me great delight. He accentuates his vision of the world ; he penetrates the whole of life ; he looks closely at those aspects of it which it pleases him to evoke. It is the poetry of light that floods in at the open windows and illuminates the women's dresses as they move from one room to the next, or stand outlined in the doorway ; as they read, or sew ; as they bend over a table or stand upright against a wall, or set the table for dinner on a cloth that catches the last reflections of the declining sun.

The pictures that M. Vuillard is showing at M. Le Barc de Boutteville's reveal his love of domesticity. It is furniture that he cares for, and carpets, and a fine bed-cover, and the ordinary equipment of the table ; and the stuffs of which inexpensive dresses are made—dark, it may be, or brightly coloured, or striped, or spotted like a guinea-fowl's feathers.

His paintings remind me of the obverse of a tapestry ; the weight of the human figure, and the gold and silver of light, and the velvet of shadow—all appear in different guise. His is an art, too, of attitudes, and folded arms, and pale hands. Vuillard has found a new and delicious way of expressing the poetry of a quiet hearth and the beauty of thought and action that underlies that poetry.

8TH JANUARY, 1896.

In a room at Durand-Ruel's, Pierre Bonnard is showing a large decorative panel, some forty small easel-pictures, some posters and lithographs, two screens, and a set of decorations for a child's musical primer.

In all these varied aspects of his work, M. Bonnard shows (like his friend, companion, and brother-in-life, M. Vuillard) a gift, an instinct, a technical accomplishment, a habit of thought, and a way of seeing that are his, and his alone. There is, of course, a similarity between the two artists—in their way of taking hold of a scene, their way of composing a picture, and their approach to drawing and coloration. But even the keenest observer would find it hard to say which has influenced the other ; they are the same age, and they have worked side by side—that's as much as we know. And, in other respects, I can see great differences between them.

For instance there are marked distinctions of colour. Vuillard is brighter, more open, more audacious in his outbursts of blue and red and golden yellow ; yet at the same time we recognize in him a strain of melancholy and a certain gravity of mind. Bonnard, on the other hand, is predominantly grey in tone. His taste runs to the nuances of violet and russet-red ; darkness is his friend ; and yet, in all that he does, there is a malicious gaiety, a distinguished impertinence that delights the eye.

If you enjoy deciphering these nuances of colour and arabesques of line, you will soon be convinced that you have before you an artist who can give his own individual significance to everything, whether it be unexpected or familiar, that comes under his eye. No one is quicker than Bonnard to seize the look of our Parisian streets, the silhouette of a passer-by, and the patch of colour that stands out in the delicate metropolitan mist. No one can express more exactly the uproar of children at play, or the frail grace of a very young girl. His pencil is never still : quick and supple as a monkey, it seizes on all the momentary phenomena of the street ; even the most fugitive glances are caught and set down. . . . There is being elaborated before us, delicately and quite surely, a body of work that will last : a body of work at once ingenuous, deliberate, and in touch with reality.

9TH JULY, 1899.

At the Galerie Bernheim there is a painter, M. Roussel, who is gentle but determined, a dreamer and a man of meditation, bent on bringing to us, through harmonies of colour, the meaning and the poetry of the world around him. He achieves his object; beneath his appearance of softness and timidity there lies a concealed strength. He can only be estimated at his true value if we first acknowledge his delicate and unusual accomplishment as a decorator. Once we have come to terms with this, his pastels and paintings take on a new and delightful meaning; they embellish the wall like distant and fugitive visions—visions, however, that accord with the reality around them. In his landscapes and figure subjects he is concerned only with the essentials of the scene; these pictures are designed to play, in our tiny rooms, the part which was assigned to tapestry in the great mansions of old.

M. Roussel, like M. Bonnard and M. Vuillard, is not only a painter of pictures, but a *modern decorator*; and such men are rare.

(Reprinted in 'La Vie Artistique')

A VISIT TO VUILLARD

From Paul Signac's Diary for February 16th, 1898

VUILLARD took me to his home. He's a sensitive and intelligent person and a highly-strung, questioning painter. You feel that he has an unresting passion for art. His way of life has a dignity that commands respect. He lives with his mother, keeps well away from the cliques, and does his work in their small family apartment. He shewed me sketches from every phase of his evolution. His deftly-noted interiors have great charm. He has a marvellous understanding of the timbre of things. They're the work of a fine painter—those many-coloured panels, predominantly dark in key, but always with an explosion of bright colour that somewhere re-establishes the harmony of the whole picture. The contrast of tone, the skilfully-achieved chiaroscuro—these balance a scheme of colour which, though often grey and languid in effect, is always unusual and delicate—almost unhealthily so, in fact.

Of course Vuillard, as a painter, has freed himself completely from that reality with which we others have to contend. Every artist must take his inspiration, to a certain extent, direct from nature; Vuillard balances too far on the side of fantasy, whereas our group is committed to reality. So strong, in his work, is the element of fantasy that he has to keep to these little panels: it would be practically impossible for him to go further. The people in his pictures are not properly defined. As he's an admirable draughtsman it must be that he just *doesn't want* to give them mouths and hands and feet. His finished pictures are like sketches. If he had to work on a big scale he'd have to be more exact—and what would become of him then? *We* put in too much detail; and he, as it seems to me, not enough. It's a real dilemma, and well we know it.

I was very pleased to have visited this delightful man—and pleased, too, with the confidence which led him to reveal to me all the secrets of his art. It did me a great deal of good to discover that Vuillard, though his means are as different as possible from ours, is engaged in the same search for art and involved, like ourselves, in the cruel dilemmas of representation.

(From the 'Gazette des Beaux-Arts,' April, 1952)

K.-X. ROUSSEL

by Maurice Denis, 1903

Not long ago M. K.-X. Roussel was showing a series of landscapes from the Ile-de-France. Their beauty was already generalized ; there were large expanses of bare ground, leafless woods, autumn foliage, low hills, trees in silhouette, and the white outline of clouds against a blue sky ; others were painted in Normandy, in rich overflowing country, with the dark apple-trees massed in the orchards and the grey of the sea just glimpsed beyond the gay roofs of farms and villas.

This remarkable series of notes—pastels and drawings heightened with colour—would have sufficed to make M. Roussel's reputation ; but they were no more than sketches, —studies, in fact, for the pictures which we have just seen in varying stages of completion. Roussel gives free play to the caprices of a technique which is itself very free ; and these, together with the natural delicacy of his eye, combine to enrich, and to garnish with suitable realities, an imagination which is ever ready to compose on a grand scale, to bring dream-characters to life in real settings, and to invent scenes in which the human figure takes its classical place in landscape.

The thirty pictures which we have just seen at Bernheim's made it possible for us to see how stringently Roussel has disciplined the daily yield of his ever-vigilant senses ; and to see, too, by what methods he has freed himself more and more from the empiricism of the Impressionists. Mythology, fauns, dryads, nymphs reclining in the open, the series of *Jouvences* which evokes the serenity of the Ancients, and Hylas.

> His adjungit Hylan nautae quo fonte relictum
> Clamassent, ut litus Hyla omne sonaret . . .

—all these spring to new life at Roussel's touch. Faded subjects revive when Roussel approaches them, and the gods and goddesses of the countryside return to life. His own sensations and experiments attach themselves to motifs from Virgil and Theocritus. The Muses, *Sicelidae Musae*, provide him with age-old prétexts around which to concentrate his own novel view of Nature. Like Poussin, to whom he has so rightly been compared, he has been compelled to naturalize on the soil of France the whole sensual troop of legendary deities, and to people the familiar landscape of the Ile-de-France with the untroubled beings of Antiquity.

Not far from Paris, but in solitude and with no thought for our agitated modern world, Roussel is constantly enlarging his repertory of forms, harmonies, and subjects. The pictures based upon this repertory will grow even larger and more definitive. . . . He can, and must, carry over his homogeneity of expression into even the smallest details of his work. It is in this that he is related to the greatest Masters, the poets and painters alike, of our 17th century. *Saturnia regna* ! Roussel is reviving the golden age of the subject-picture.

(From 'L'Occident' ; reprinted in 'Théories,' 1920)

A WALK ROUND THE SALON D'AUTOMNE, 1905

by André Gide

. . . To return to M. Vuillard's decorations. I don't know quite what is the most admirable thing about them. Perhaps it is M. Vuillard himself. He is the most personal, the most intimate of story-tellers. I know few pictures which bring the observer so directly into conversation with the artist. I think it must be because his brush never breaks free of the emotion which guides it ; the outer world, for Vuillard, is always a pretext, an adjustable means of expression. And above all it's because M. Vuillard speaks almost in a whisper—as is only right, when confidences are being exchanged—and we have to bend over towards him to hear what he says.

There is nothing sentimental or high-falutin' about the discreet melancholy which pervades his work. Its dress is that of everyday. It is tender, and caressing ; and if it were not for the mastery that already marks it, I should call it timid. For all his success, I can sense in Vuillard the charm of anxiety and doubt. He never brings forward a colour without making it possible for it to fall back, subtly and delightfully, into the background. Too fastidious for plain statement, he proceeds by insinuation—note, in the two large 'landscapes with figures,' the indefinable carmined violet—but with such sureness of touch that the carmine, though it continues to astonish us, seems nevertheless inevitable. He never strives for brilliant effect ; harmony of tone is his continual preoccupation ; science and intuition play a double role in the disposition of his colours, and each one of them casts new light on its neighbour, and as it were exacts a confession from it.

How should one explain, to those who have no feeling for them, the interest of M. Bonnard's pictures ? In their composition wit, and even mischief, play a greater part than reason : each canvas, for this reason, has a feeling of novelty and bizarre excitement. Scrutiny and analysis cannot exhaust the aesthetic amusement which they have to offer : this amusement springs from the colour itself, and from the drawing, rather than from some accountable sleight-of-hand. Whether he paints an omnibus, a dog, a cat, or a pair of steps, his very touch, quite independently of the subject, is full of irreverent mischief . . .

(From the 'Gazette des Beaux-Arts,' December, 1905)

THE SYMBOLIST PERIOD

by Maurice Denis, 1934

The case of Vuillard is a complicated one. So rich a personality, such varied and exceptional gifts, cannot easily be fitted into any one definition or any one school. Yet there is no doubt that Vuillard owes a great deal to the Nabis ; his power, for instance, of putting sensation to ornamental effect, his control of that sensation, and in general his extreme technical accomplishment—these virtues or qualities were added at that time to his natural sensitivity. Vuillard knew exactly what he was doing, even at the time of his earliest 'Interiors,' and so watchful an intelligence could hardly have failed to take note, towards 1890, of theories so useful to the fulfilment of his gifts. The glutton turned ascete, as J.-E. Blanche called him, has proved to us all that intelligence and self-mastery are great advantages to a painter whose work is based upon original sensation : it is thanks to them that Vuillard has completed his evolution.

I fancy, too, that that subtle painter of landscape, Roussel, with his subjects from mythology, and his admirable decorations—I fancy that he too does not regret the time when he soaked himself, not altogether willingly, in the rather over-simplified formulas of our youth.

But if we want to find a painter who has remained faithful to the aesthetic principles of his first youth, we must turn to Bonnard. The unchanging youthfulness of his most recent works derives from the fact that he approaches each picture with a completely fresh mind. He follows his own fancy, discards all accepted values, substitutes his own logic for the logic of Nature, and charges that logic with the irony and the tenderness of an astonished and delighted observer. If we compare him to other artists (M. Matisse, for instance) who have a gift for magical colour, we are struck by Bonnard's superior powers of implication. Every one of his designs has a psychological, as well as a decorative, intent. Disdainful of theories, he readjusts and rearranges the world, both subjectively and objectively, by instinct. I remember that once—wishing to contradict Sérusier for contradiction's sake—he said that, if colour photography were ever invented, painting would be finished. Yet Sérusier's two famous 'readjustments'* are the invisible armature of Bonnard's painting. The one makes of his pictures a carpet of rare colour ; the other gives them the fastidious charm of poetry. Add to these great natural gifts and a vein of smiling fancy, and the result is, beyond question, a triumph.

(From the 'Gazette des Beaux-Arts,' March, 1934)

*Maurice Denis elsewhere defines the theory of Symbolism, as preached by Sérusier, in terms of 'les deux déformations,' which in English is perhaps best rendered as 'the two readjustments.' 'There is,' he continued, 'the objective readjustment, which derives from an entirely aesthetic and decorative conception, and from technical principles of colour and composition ; and there is the subjective readjustment, which brings into play the individual experience of the painter, his state of mind, and his sense of poetry, and with these a certain feeling for nature which excludes, in theory at any rate, all that is abstract and "literary".'

LIBRARY

2. ROUSSEL. Décoration pour une mairie, 1892

4. ROUSSEL. Le sacrifice

7. ROUSSEL. Le repos de Venus, 1905-1939

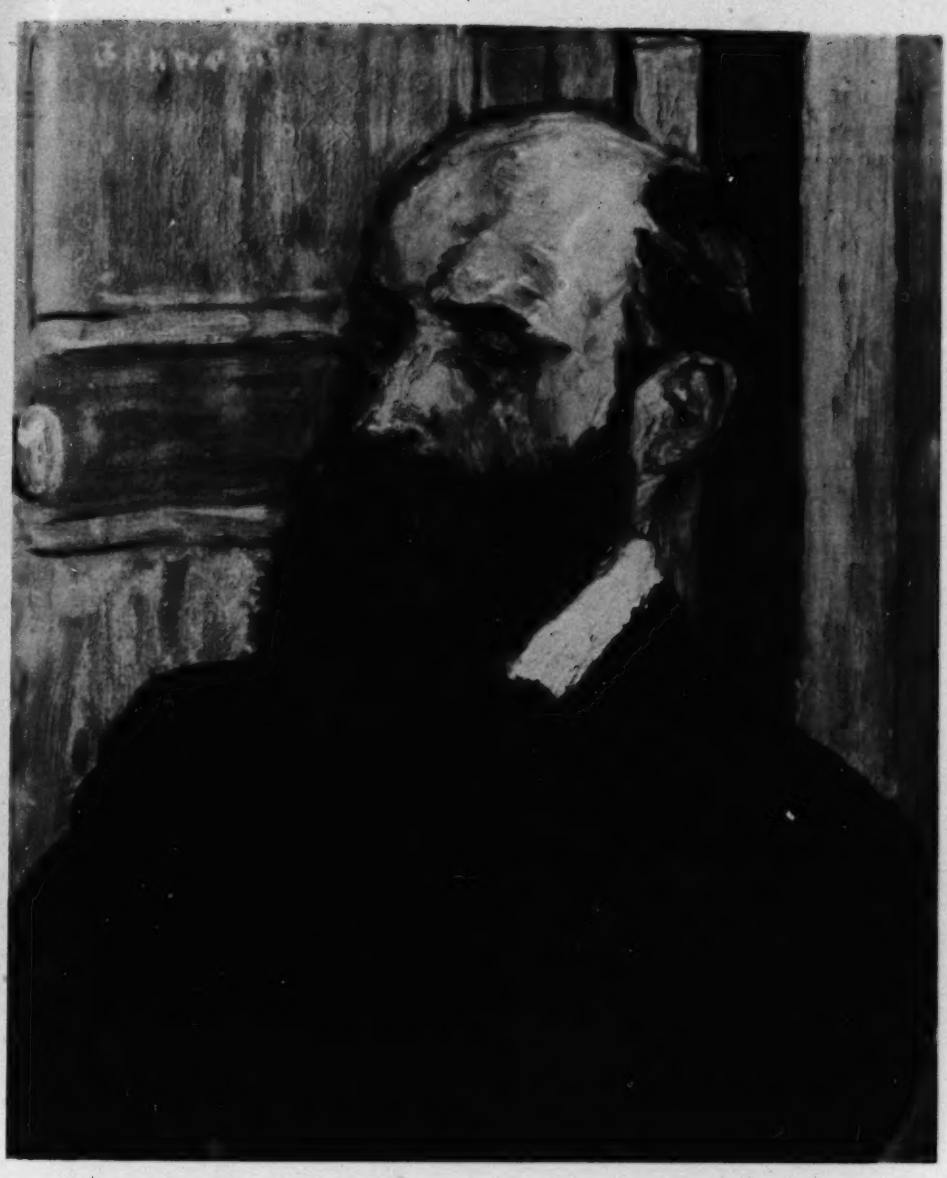
9. ROUSSEL. Léda, 1908

12. ROUSSEL. Le parc—les marronniers, c. 1910

18. ROUSSEL. Ginette assoupie

19. ROUSSEL. L'Après-midi d'un faune, 1919

34. BONNARD. Portrait de Thadée Natanson, 1897



40. BONNARD. Portrait de Vuillard, c. 1908

43. BONNARD. Scène de jardin

44. BONNARD. Femme aux bas blancs

45. BONNARD. Les rougets

50. BONNARD. Le déjeuner

53. BONNARD. Nu debout à sa toilette, c. 1932

56. BONNARD. Paysage du Midi

60. VUILLARD. Mme Roussel, la soeur de l'artiste, 1886

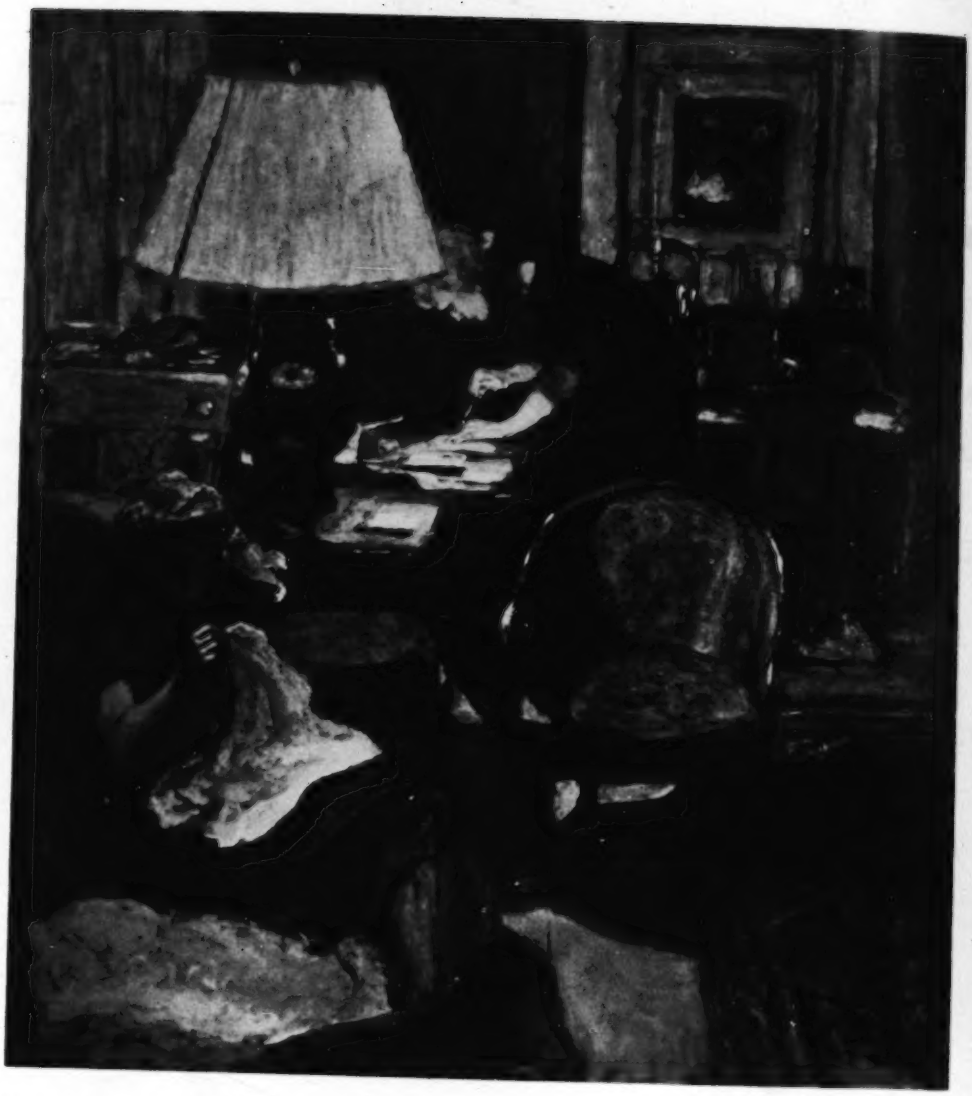
69. VUILLARD. Vase de fleurs, 1907

70. VUILLARD. Femme endormie

75. VUILLARD. Grand-mère aux jacinthes, 1924

76. VUILLARD. Esquisse (Mme Javal), c. 1930

79. VUILLARD. Sous la lampe, 1931



80. VUILLARD. La reliure, 1938

LIBRARY

CHRONOLOGY

ROUSSEL AND VUILLARD

1867 Ker-Xavier Roussel, born at Metz, December 18th. Father a doctor.

1868 Edouard Vuillard, born November 11th at Cuiseaux, in the Saône-et-Loire. Youngest of 3 children of retired colonial army officer and Marie Michaud, the daughter of a textile designer and manufacturer.

1877 The Vuillards move to Paris.

1883 Death of Vuillard's father. Mother begins work as a dressmaker—first in the Rue Daunou, and later in their home, Rue du Marché Saint-Honoré.

1884 Vuillard and Roussel meet at the Lycée Condorcet. Denis and Lugné-Poe are fellow-students.

1886 Roussel persuades Vuillard to study at the Ecole des Beaux-Arts : in 1888 they move to the Académie Julian and join forces with Bonnard, Denis, Ibels, Vallotton, Ranson and Sérusier. Principal teachers were Gérôme at the Beaux Arts and Bouguereau at Julian's. Sérusier visits Gauguin.

1889 Formation of the Nabi group. Gauguin's pictures at the Café Volpini have a great effect upon them.

1890 Vuillard, Denis and Lugné-Poe share Bonnard's studio in the rue Pigalle. Vuillard designs Théâtre Libre programme. Denis' first manifesto published.

1891 Foundation of Revue Blanche. First Nabi exhibitions : favourable reviews by Geffroy, Alexandre, Aurier and Roger Marx. Vuillard goes to Mallarmé's *Mardis*.

1892 Vuillard's first decorations (now lost) for Mme Desmarais. Vuillard meets the Hessels.

1893 Roussel marries Vuillard's sister, Marie. Vuillard, Roussel, Bonnard and Ranson work on scenery for 'Rosmersholm' at the Théâtre de l'Oeuvre. They also make marionettes and help with Paul Fort's 'Théâtre d'Art.'

BONNARD

1867 Born October 13th at Fontenay-les-Roses. Second child of Eugène Bonnard (Dauphinois by origin : *chef de bureau* at the Ministère de la Guerre) and his Alsatian wife, Elise Mertzdorff.

Childhood spent mostly at Fontenay-les-Roses and at the family property, Le Grand-Lemps, in Dauphiné.

c. 1877 Educated at the Lycée de Vanves, and later at the Lycée Louis-le-Grand, Paris, and the Lycée Charlemagne.

An enthusiastic and prize-winning student, of Latin and Greek.

c. 1885 Studies law, at his father's request.

1888 Works at the Ecole des Beaux-Arts, and at the Académie Julian, where he meets Vuillard, Roussel, Denis, Sérusier, Vallotton, Ranson. Fails in oral law examination.

1889 Sends in large subject picture, 'Le Triomphe de Mardochée, for the Prix de Rome. Has first studio : rue Le Chapelais, in the Batignolles.

1889 Sells champagne poster.

1890 Makes first colour lithographs. Moves to studio at 28 rue Pigalle. Toulouse-Lautrec notices his work.

1891 Lithographs for the revue Blanche, projects for furniture and screens. Four decorative panels in the Salon des Indépendants. Shows at Saint-Germain and at Le Barc de Boutteville's.

1892 Seven pictures at the Indépendants. Showed, with Vuillard, at Le Barc de Boutteville's. Designed for 'Le Théâtre d'Art.'

1893 Moves to no. 65 rue Douai. Meets Vollard. Illustrates 'Solfège illustré.'

ROUSSEL AND VUILLARD	BONNARD
1894 Vuillard makes 9 large panels for Alexandre Natanson.	1894 Poster for the Revue Blanche : comes to know Fénéon, Mirbeau, Régnier, Renard, Schwob, and Tristan Bernard at the Revue offices.
	1895 Album of 12 lithographs, 'Quelques Aspects de la Vie de Paris,' published by Vollard. Cartoon for stained glass.
1896 Vuillard paints 4 big panels for Dr. Vaquez and moves to the Batignolles.	1896 First one-man show, at Durand-Ruel. 54 items. Foundation of the Théâtre des Pantins. Programme for 'La Dernière Croisade' at the Théâtre de l'Oeuvre. Invited to show in Brussels with Vuillard and Lautrec.
	1897 Illustrated Nansen's 'Marie.' Group exhibition at Vollard's.
1898 Death of Mallarmé and of Puvis de Chavannes. Vuillard's panels for Claude Anet.	1898-1899 Shows in Scandinavia with Van Gogh, Gauguin and Vuillard. Large group exhibition at Durand-Ruel, with Vuillard, Roussel, Redon, Cross, Signac, Minnie, etc. Often worked with Roussel at l'Etang-la-Ville.
1899 Last group exhibition of the Nabis, at Durand-Ruel. Vuillard publishes his lithographs. 'Paysages et Intérieurs.' Roussel settles at l'Etang-la-Ville. Bonnard, Ranson, Luce, Denis, Sérusier, Vallotton, Vollard are regular visitors.	1900 Illustrates 'Parallèlement.'
1901 Vuillard, Bonnard and Roussel figure with Redon, Sérusier, Denis and Vollard, in Denis' 'Hommage à Cézanne.'	1902 Illustrates 'Daphnis and Chloe.' Shows at Bernheim Jeune with Vuillard, Roussel, Denis, and Maillol. Executes table centrepiece in bronze. Redon makes a lithographic portrait of him.
1903 Vuillard a founder-member of the Salon d'Automne.	1903 Sends 'L'Après-Midi Bourgeoise' to the first Salon d'Automne. Works at Montval, near Roussel and Denis.
1903-1914 Vuillard spends his summers in Brittany and Normandy with the Hessels and their friends.	
1904 Vuillard takes an apartment in the Rue de La Tour, overlooking the Square Lamartine.	1904 Illustrates Renard's 'Histoires Naturelles.'
	1905 André Gide's article on Salon d'Automne.
1906 Roussel, Vuillard and Denis teach at the Académie Ranson.	1906 Shows in Berlin.
1907 Vuillard moves to the corner of Place Vintimille (26 Rue de Calais).	1907 Shows in Prague and Munich. Begins to travel. Visits Belgium, Holland, Spain, England and Tunisia between 1907-11.

ROUSSEL AND VUILLARD

BONNARD

1908 Illustrates Mirbeau's 628-E8. The Thadée Natanson sale includes 19 Bonnards, mostly dated 1894. Fénéon, Coolus, Mirbeau, and Vuillard among those who buy them.

1909 One-man show at Bernheim Jeune.

1910 Works in the Midi. Four large panels for Misia Godebska: Shows at Leipzig.

1911 Shows 3 large panels commissioned for a house in Moscow.

1912 Buys 'La Roulotte,' near Vernon. Important articles by T. Natanson and Lucie Cousturier. Refuses Legion of Honour. Studio : 22 rue Tourlaque. Represented in the 2nd Post-Impressionist exhibition at the Grafton Galleries, London.

1913 Vuillard's decorations for the Comédie des Champs Elysées : scenes from Molière and Tristan Bernard.

1913 Visits Holland and England with Vuillard.

1914 At outbreak of war lives mostly at St. Germain-en-Laye. Decides to begin again from the beginning (cf. Charles Terrasse).

1916-1919 Four large decorations : Paysage de Ville, Le Paradis, Monuments, Pastorale.

1919 Werth and Fosca publish the first books on Bonnard. Moves to 56 rue Molitor, Auteuil.

1920-1930 His wife's illness compels him to leave Paris —rare visits excepted.

1920 Illustrates Gide's 'Prométhée Enchaînè.'

1922 Retrospective, 1891-1922, at the Galerie Druet : shows at Venice Bienale.

1923 Prize medal at Carnegie Exhibition, Pittsburgh. Death of Claude Terrasse.

1925 Hessel buys the Château des Clayes (destroyed, with Roussel's decorations, in 1944), near Versailles.

1925 Buys 'Le Bosquet' at Le Canne. Starts painting in water-colour. Paris address 48 Boulevard des Batignolles. Published 5 lithographs, the 'Album Frapier.'

1926 Roussel awarded 2nd prize at Carnegie Exhibition.

1926 Visits U.S.A. as member of Carnegie Exhibition jury.

1927 His nephew, Charles Terrasse, publishes the first full-scale study of Bonnard.

ROUSSEL AND VUILLARD

1928 Death of Madame Vuillard.

1937 Decoration for the Palais de Chaillot.

1938 Vuillard and Roussel contribute large decorations to the Palais des Nations at Geneva. Large retrospective exhibition of Vuillard at the Musée des Arts Decoratifs ; he is elected to the Institut.

1940 Vuillard dies in the Hessel villa at La Baule, June 21st. His notebooks and diaries are left to the Bibliothèque Nationale and may not be opened till 1980.

1944 Roussel dies on June 6th.

BONNARD

1928 Exhibition of 40 pictures at Hauke's in New York.

1929 Alexandre Natanson sale.

1930 Sends 7 pictures to exhibition at New York Museum of Modern Art. Decorates 'Vie de Sainte Monique' for Vollard.

1930-1932 Visits Arcachon.

1932 Shows lithographs at Leicester Galleries, London. Big Bonnard-Vuillard exhibition at Kunsthaus, Zürich.

1932-1938 Sojourns at Deauville and Trouville.

1933 Shows 40 portraits at the Galerie Braun.

1934 Shows 44 pictures at Wildenstein's in New York.

1935 Shows at Reid and Lefevre, London.

1936 Second prize at Carnegie Exhibition. Took part in Paris exhibition of the 'Peintres de la Revue Blanche.'

1937 Six pictures at Tooth's, London.

1938 Group exhibition at Rosenberg and Helft, London.

1939 Retrospective exhibition in Stockholm.

1941 Six Bonnards from Fénéon's collection fetch nearly 1 million francs at auction.

1942 Death of Madame Bonnard.

1944 Special Bonnard number of 'Le Point.'

1945 Returns to Paris for a while.

1946 Retrospective exhibition of 34 masterpieces at Bernheim Jeune's. Agrees to the preparation of large exhibition at the Modern Art Museum, New York, in honour of his 80th birthday.

1947 Special Bonnard number of 'Verve,' Death of Bonnard at Le Cannet, January 23rd. Memorial exhibition at the Orangerie Oct.-Dec.

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CATALOGUE

KER-XAVIER ROUSSEL (1867-1944)

1 PAYSAGE, 1885
Oil : 10⅝ × 15¾ inches (0.27 × 0.40 m.).
Private Collection, Paris.

2 DECORATION POUR UNE MAIRIE, 1892
Oil : 23⅝ × 50¾ inches (0.60 × 1.29 m.).
Private Collection, Paris.
see illustration, page 15

3 POLYPHEME SURPRENANANT ACIS ET GALATEE, c. 1900
Oil : 24⅜ × 13¾ inches (0.62 × 0.35 m.).
Private Collection, Paris.

4 LE SACRIFICE
Oil : 28 × 34¼ inches (0.71 × 0.87 m.).
see illustration, page 15

5 MAISON DANS LE MIDI, 1903
Oil : 16½ × 24⅜ inches (0.42 × 0.62 m.).
Private Collection, Paris.

6 VASOUY, 1904
Pastel : 11 × 17⅜ inches (0.28 × 0.45 m.).
Private Collection, Paris.

7 LE REPOS DE VENUS, 1905-1939
Oil : 32½ × 54⅜ inches (0.82 × 1.38 m.).
Private Collection, Paris.
see illustration, page 16

8 PAYSAGE DU JURA, ENVIRONS DE CUISEAUX, 1906
Pastel : 14½ × 22½ inches (0.37 × 0.57 m.).
Private Collection, Paris.

9 LÉDA, 1908
Oil : 32½ × 54⅜ inches (0.82 × 1.38 m.).
Private Collection, Paris.
see illustration, page 16

10 NEPTUNE, 1910
Oil : 13 × 19½ inches (0.33 × 0.49 m.).
Private Collection, Paris.

11 ANNETTE ENFANT
Pastel : 7¾ × 9¾ inches (0.20 × 0.25 m.).
Private Collection, Paris.

12 LE PARC—LES MARRONNIERS, c. 1910
Pastel : 29½ × 35⅝ inches (0.75 × 0.91 m.).
Private Collection, Paris.
see illustration, page 17

13 DIANE AU CERF, 1910
Oil : 42¼ × 59⅝ inches (1.07 × 1.51 m.).
Private Collection, Paris.

14 LA CHUTE D'ICARE, 1911
Oil : 31½ × 23⅝ inches (0.80 × 0.60 m.).
Private Collection, Paris.

15 CUIZEAUX, c. 1912
Pastel : 14¼ × 22 inches (0.36 × 0.56 m.).
Private Collection, Paris.

16 NATURE MORTE, POMMES, 1915
Oil : 18½ × 24⅜ inches (0.47 × 0.62 m.).
Private Collection, Paris.

17 LE BOUQUET, 1915
Oil : 17⅞ × 24⅜ inches (0.45 × 0.62 m.).
Private Collection, Paris.

18 GINETTE ASSOUPIE
Pastel : 25½ × 20⅛ inches (0.65 × 0.51 m.).
Private Collection, Paris.
see illustration, page 18

19 L'APRÈS-MIDI D'UN FAUNE, 1919
Oil : 66⅞ × 86½ inches (1.70 × 2.20 m.).
Private Collection, Paris.
see illustration, page 19

20 PROJET DE DECORATION
Charcoal : 11¼ × 20⅞ inches (0.29 × 0.53 m.).
Private Collection, Paris.

21 NYMPHES DANS UN PAYSAGE
Oil : 11¾ × 24 inches (0.30 × 0.61 m.).
Private Collection, London.

22 TRIPTYQUE : SCÈNES ANTIQUES, 1919-20
Oil : 9⅞ × 29½ inches (0.24 × 0.75 m.).
Wings : 9⅞ × 6¼ inches (0.24 × 0.16 m.).
Private Collection, Paris.

23 FONTAINE DE JOUVENCE, 1925
Oil : 17⅜ × 26⅜ inches (0.44 × 0.67 m.).
Private Collection, Paris.

24 BACCHANALE, 1925
Oil : 32½ × 43½ inches (1.10 × 0.82 m.).
Private Collection, Paris.

25 IDYLLE
Pastel : 19¼ × 25½ inches (0.49 × 0.65 m.).
Private Collection, Paris.

26 NYMPHES DANSANT DEVANT UN FAUNE, c. 1930
Oil : 40½ × 31⅞ inches (1.03 × 0.81 m.).
Private Collection, Paris.

27 AUTOPORTRAIT, 1933
Charcoal : 29½ × 24⅜ inches (0.75 × 0.62 m.).
Private Collection, Paris.

28 ESQUISSE DE LA DANSE (PALAIS DE CHAILLOT), 1937
Pastel : 44 × 44 inches (1.12 × 1.12 m.).
Private Collection, Paris.

29 LE SERPENT, 1944
Oil : 13 × 18½ inches (0.33 × 0.46 m.).
Private Collection, Paris.

30 NYMPHES, FAUNES ET CENTAURES
Charcoal and sanguine : 9½ × 13 inches (0.24 × 0.33 m.).

31 FAUNES ET NYMPHES
Sanguine : 10½ × 13⅜ inches (0.26 × 0.34 m.).
Inscribed '*à T. et R. amicalement.*'

32 BACCHANALE
Pastel : 51 × 39 inches (1.30 × 0.99 m.).
Private Collection, Paris.

33 BACCHANALE
Pastel : 39 × 26 inches (0.99 × 0.66 m.).
Private Collection, Paris.

PIERRE BONNARD (1867-1947)

34 PORTRAIT DE THADÉE NATANSON, 1897
Oil : 16⅛ × 16½ inches (0.42 × 0.41 m.).
Private Collection, Paris.
see illustration, page 20

35 LA PLACE CLICHY, 1898
Oil : 23⅛ × 30⅜ (0.59 × 0.77 m.).
Private Collection, London.

36 LE REPAS, 1899
Oil : 11⅜ × 14⅝ inches (0.29 × 0.37 m.).
Private Collection, Isle of Wight.

37 LA BLANCHISSEUSE, 1900
Oil : 20 × 12⅛ inches.
Private Collection, Isle of Wight.

38 FEMME ETENDUE SUR UN DIVAN, c. 1902
Oil : 17 × 15¾ inches (0.43 × 0.40 m.).
Private Collection, Paris.

39 BOULEVARD DES BATIGNOLLES
Oil : 29 × 28 inches (0.74 × 0.71 m.).
Private Collection, London.

40 PORTRAIT DE VUILLARD, c. 1908
Oil : 18⅛ × 14⅞ inches (0.46 × 0.38 m.).
Private Collection, Paris.
see illustration, page 21

41 MME BONNARD ET SON CHIEN
Oil : 14⅛ × 18⅛ inches (0.37 × 0.46 m.).
Private Collection, Paris.

42 LA FERME, LE SOIR
Pastel : 18 × 20 inches (0.48 × 0.51 m.).

43 SCÈNE DE JARDIN
Oil : 24¾ × 28¼ inches (0.63 × 0.70 m.).
see illustration, page 22

44 FEMME AUX BAS BLANCS
Oil : 18 × 15 inches (0.46 × 0.39 m.).
Formerly collection : Princesse de Bassiano
see illustration, page 23

45 LES ROUGETS
Oil : 15 × 18 inches (0.38 × 0.46 m.).
see illustration, page 24

46 BARAQUE DANS LE PORT
Oil : 19¾ × 19¾ inches (0.50 × 0.50 m.).
Private Collection, Paris.

47 ST. TROPEZ—LE PORT, 1925
Oil : 14½ × 20½ inches (0.37 × 0.52 m.).
Private Collection, Huntingdon.

48 PAYSAGE DE BERNON, 1926
Oil : 19 × 29 inches (0.48 × 0.74 m.).
Private Collection, Sussex.

49 TORSE DE NU, PROFIL, 1928
Oil : 24⅞ × 15 inches (0.63 × 0.38 m.).
Private Collection, Switzerland.

50 LE DÉJEUNER
Oil : 17½ × 22 inches × 0.44 × 0.56 m.).
Private Collection, London.
see illustration, page 25

51 PAYSAGE, c. 1930
Oil : 18 × 21½ inches (0.46 × 0.55 m.).
Private Collection.

52 VASE DE FLEURS, c. 1932
Oil : 27 × 10 inches (0.68 × 0.51 m.).
Private Collection, Isle of Wight.

53 NU DEBOUT À SA TOILETTE, c. 1932
Oil : 47 × 35½ inches (1.20 × 0.90 m.).
Private Collection, Paris.
see illustration, page 26

54 PAYSAGE, ARBRES ET VIGNES, c. 1935
Oil : 18½ × 29 inches (0.47 × 0.74 m.).
Private Collection, Paris.

55 PAYSAGE DU MIDI
Oil : 8½ × 10 inches (0.22 × 0.25 m.).
Private Collection, Paris.

56 PAYSAGE DU MIDI
Oil : 8½ × 10 inches (0.22 × 0.25 m.).
Private Collection, Paris.
see illustration, page 27

57 LUMIÈRE SUR BEAULIEU
Oil : 16 × 23 inches (0.41 × 0.58 m.).
Private Collection, London.

58 NU, VUE DE DOS
Drawing : 14 × 9¾ inches (0.35 × 0.25 m.).
Private Collection, Kent.

59 LE RESTAURANT, c. 1943
Pastel : 16½ × 13 inches (0.42 × 0.33 m.).
Private Collection, London.

EDOUARD VUILLARD (1868-1940)

60 LA SOEUR DE L'ARTISTE, MME ROUSSEL, 1886
Oil : 13 × 9⅜ inches (0.33 × 0.24 m.).
Private Collection, Paris.
see illustration, page 28

61 CASSEROLE ET OIGNONS, c. 1888
Oil : 8⅝ × 13 inches (0.22 × 0.33 m.).
Private Collection, Paris.

62 L'ATELIER DE LA CORSETIÈRE, 1892
Oil : 16 × 12⅝ inches (0.40 × 0.32 m.).
Private Collection, Paris.

63 L'AFFAIRE DREYFUS, c. 1895
Charcoal and pastel : 19 × 24⅜ inches (0.48 × 0.62 m.).
Private Collection, Paris.

64 LE JARDIN INTERIEUR, 1898
Oil : 17 × 14¼ inches (0.43 × 0.36 m.).
Private Collection, Paris.

65 AU CAFE
Pastel : 19⅝ × 19⅝ inches (0.50 × 0.50 m.).

66 MME VUILLARD—INTERIEUR BLANC ET ORANGE, 1905
Oil : 25⅝ × 35⅜ inches (0.65 × 0.90 m.).
Private Collection, Paris.

67 MME HESSEL AU ROCKING-CHAIR, c. 1905
Oil : 21⅝ × 30⅜ inches (0.55 × 0.77 m.).
Private Collection, Paris.

68 JACQUES ROUSSEL, ENFANT, 1907
à la colle : 22⅞ × 18 inches (0.58 × 0.46 m.).
Private Collection, Paris.

69 VASE DE FLEURS, 1907
Oil : 16 × 24⅜ inches (0.41 × 0.62 m.).
see illustration, page 29

70 FEMME ENDORMIE
Pastel : 28⅜ × 22⅛ inches (0.72 × 0.57 m.).
see illustration, page 30

71 NU AU CANAPÉ, c. 1910
à la colle : 59 × 54 inches (1.50 × 1.37 m.).
Private Collection, Paris.

72 LA CUEILLETTE, 1910
à la colle : 25¼ × 16 inches (0.64 × 0.41 m.).
Private Collection, Paris.

73 NU, 1912
Oil : 32¼ × 25⅝ inches (0.82 × 0.65 m.).
Private Collection, Paris.

74 MME VUILLARD COUSANT
Pastel : 9⅜ × 11⅝ inches (0.24 × 0.29 m.).
Private Collection, Paris.

75 GRAND-MÈRE AUX JACINTHES, 1924
Oil : 28⅜ × 36¼ inches (0.73 × 0.92 m.).
Private Collection, Paris. *see illustration, page* 31

76 ESQUISSE (MME JAVAL), c. 1930
Oil : 29⅛ × 31½ inches (0.74 × 0.80 m.).
Private Collection, Paris. *see illustration, page* 32

77 ESQUISSE POUR LE PORTRAIT DE MME G.L., c. 1930
Pastel : 12¼ × 9⅞ inches (0.31 × 0.25 m.).
Private Collection, Paris.

78 PHILIPPE BERTHELOT, c. 1930
Pastel : 12¼ × 9⅜ inches (0.31 × 0.24 m.).
Private Collection, Paris.

79 SOUS LA LAMPE (MME LEOPOLD MARCHAND, MME HESSEL, MLLE HESSEL), 1931
Oil : 39⅜ × 53½ inches (1.00 × 1.35 m.).
Private Collection, Paris, *see illustration, page* 33

80 LA RELIURE, 1938
à la colle : 48⅜ × 43¼ inches (1.23 × 1.10 m.).
Private Collection, Paris. *see illustration, page* 34

81 LES ESPALIERS, 1939
à la colle : 20⅞ × 26⅜ inches (0.53 × 0.67 m.).
Private Collection, Paris.

82 LES CLAIES, 1939
à la colle : 31½ × 20 inches (0.80 × 0.51 m.).
Private Collection, Paris.

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